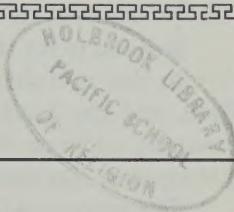


The Hymn

JANUARY 1970



The Ecstasy of Song

By CARLTON C. BUCK

Our thanks to Thee for melody,
The ecstasy of song,
The beauty of all harmony,
Each cadence firm and strong.

Our thanks for ancient Psalmody
Expressing man's desire,
And by Thy grace his victory
Through water, blood and fire.

Our thanks, O Lord, for inner joy
By modern hymn expressed;
And for the peace none can destroy,
By songs our souls are blessed.

Tune: BELMONT (C.M.)

Processional Hymns

DONALD D. KETTRING

THE FIRST ACT of corporate worship in which all—congregation, choir, and ministers—become vocal is the opening hymn which in this church is a “processional hymn.” So much depends on this processional hymn—on what it is and how it is sung.

It seems to me that the processional hymn should be an “objective” hymn; that is, it should dwell on Praise, Adoration, the Fatherhood of God, and the Lordship of His Son. Such hymns reflect glory and strength, and vest the opening moments of worship with a sense of “Mysterium Tremendum.”

The processional is not the place, it seems to me, for “subjective hymns” or hymns of inner searching. For example, as fine as it is, I doubt that Whittier’s “Dear Lord and Father of mankind” is a suitable opening hymn—its place would normally be later in worship.

And I think that opening hymns should be at least fairly familiar and easy to sing. A sense of “common worship” and participation are thus invited.

Here are our morning processional hymns since Easter:

- “The church’s one foundation”
- “From all that dwell below the skies”
- “Now thank we all our God”
- “Heralds of Christ, who bear the King’s commands”
- “Praise the Lord, his glories show”
- “God of our fathers, whose almighty hand”

Such texts invite tunies of strength and expression!

In preparing these hymns for leadership by choir and organ, we seek to reinforce their sense of triumph and strength. Such “devices” as descant, altered harmonies in the accompaniment, varied organ registration, and tonal climaxes are used to vitalize the processional hymn, and we employ these devices not only to strengthen the processional hymn, but also to invite hearty congregational singing.

We cannot, however, provide “the will to sing.” If they will, even monotones can “drone” the text, and the mute can shape the words. There is great devotional power in these hymns for everybody. The music is but a vehicle to carry the devotional impact of the texts.

Finally, contrary to the custom of many church choirs, our processions are not “marched” but are “walked.” We ask the singers not to keep step but to observe even spacing and to walk slowly. This seems a normal and natural procedure for a choir to enter a chancel such as ours.

Dr. Kettring is organist and choir director of the East Liberty Presbyterian Church in Pittsburgh, Penna.

The Hymn

Published by the Hymn Society of America, New York
Volume 21 January 1970 Number 1

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THE HYMN is a quarterly published in January, April, July and October by The Hymn Society of America, Inc.

Membership in The Hymn Society of America, including the *Papers* of the Society and copies of **THE HYMN**, \$5.00 yearly (accredited student members, \$3.00).

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Hymns That Speak to Our Times

LEE HASTINGS BRISTOL, JR.

IN JUNE OF 1969 three consecutive services were held in Westminster Abbey to "try out" some of the newer experimental hymns and tunes that are coming out in print these days. In July a similar "Act of Praise" service was held at Liverpool Cathedral at which ten hymns and tunes were first introduced by John Wilson of the British Hymn Society, then sung by combined choirs and congregation.

These services were just two evidences of the kind of interest in new hymns and texts which seems to exist in England today. This past summer, the British Methodists brought out *Hymns & Songs*, a new supplement to *The Methodist Hymn Book* (British), consisting of 74 new hymns and tunes of the formal, traditional type, 30 songs of the informal folk-song type, and 26 new settings of texts already in the Methodists' existing hymnal. The supplement, which contains considerable material not available in print before, is designed to provide more contemporary expressions and themes. Several American texts and tunes, well known here but not abroad, are included. Twentieth century hymn writers represented by three or more texts are Albert Bayly, G. W. Briggs, Sydney Carter, Donald Hughes, F. H. Kaan, and also F. Pratt Green who alone has no less than eight!

Another supplement has appeared this fall, edited by a five-man team on behalf of the Proprietors of *Hymns Ancient and Modern*. Called *100 Hymns for Today*, this supplement includes 40 believed new to worshipers of all traditions. The other 60 were chosen from many books as part of "a long search for hymns that speak to today." Here again are to be found American texts and tunes not heretofore well-known overseas including one by W. W. Reid, Jr. of the Hymn Society of America. Among the contemporary writers who are particularly well represented are Albert Bayly, H. C. A. Gaunt, Fred Kaan, and J. R. Peacey. Among the newer composers represented in this book by three or more tunes are Sydney Carter, Peter Cutts, and Cyril Taylor. It is good to see W. Russell Bowie, Harry Emerson Fosdick, William Pierson Merrill, and F. Bland Tucker finding greater acceptance by hymnal editors abroad. *100 Hymns for Today* includes its share of informal spiritual folk-songs but these are scattered through the book, not placed in a separate section.

Dr. Lee Hastings Bristol, Jr. F.R.S.C.M., is vice-chairman and executive secretary of the Joint Commission on Church Music of the Episcopal Church, and vice-president of the Hymn Society of America.

An increasing number of new publications of interest to hymn enthusiasts have appeared in recent years, some of them hard-back full length hymnbooks, many just small paperback collections of some twenty or so hymns and tunes. A basic library of contemporary material from abroad should include *Hymns for Church & School*, the unconventional *Cambridge Hymnal*, and such paperbacks as *New Songs for the Church*, *Songs of Sydney Carter in the Tense*, Books 1, 2, and 3, *Faith, Hope & Nativity*, *Faith, Hope and Clarity*, *Thirty Twentieth-Century Hymn Tunes*, hymn tunes by Malcolm Williamson and John Gardner.

On our own side of the Atlantic there is considerable interest shown in hymns these days. In January of 1970 representatives of seven communions met for the third time in Chicago to explore the possibilities of a so-called ecumenical hymnal under the sponsorship of the United Church of Christ.

The Presbyterian Church in the United States is currently at work on a new hymnal. Although the United Methodist Church has a relatively new hymnal, representatives of that communion are continuing to gather contemporary material for publication in loose-leaf form. The Inter-Lutheran Commission on Worship is publishing the first in a series of new common worship materials: a collection of twenty-six hymns and tunes. Also, a new Lutheran hymnal for the deaf has just been published.

The Missouri Synod Lutherans recently published a handsome Worship Supplement, a collection of service settings and some 92 hymns. This supplement is available in a congregational, melody-line or pew edition and a more elaborate accompaniment edition which provides usually two organ versions of each tune. A third edition for the choir will be published shortly.

The Joint Commission on Church Music of the Episcopal Church is currently preparing *More Hymns and Spiritual Songs*, an experimental collection of about 80 hymns and tunes designed "to fill in gaps in the present *Hymnal 1940* and to provide contemporary material believed to speak to our times." This collection it is hoped, will be ready for the General Convention of the Episcopal Church to be held in Houston, Texas, in October of 1970.

Of interest to Hymn Society members will be news of the fact that the new Roman Catholic Ordo due to be published soon will provide for far greater use of hymns—some of them permissible optional substitutes for the propers. There is a widespread use of loose-leaf hymnals in Roman Catholic churches at present, and editors report, "We are trying to give equal consideration to contemporary material and traditional."

It is significant that at a recent meeting of representatives of six Protestant denominations it was discovered these churches had 144 hymns in common in *all six denominational hymnals!*

F. Pratt Green, the contemporary British hymn writer, has sounded with disarming directness a note which modern-day worshipers may feel "strikes home" as we strive to find a common way of worship that is not "trite, anachronistic or meaningless." In a hymn which was sung at the Liverpool service last July he said:

1. When the Church of Jesus
 Shuts its outer door,
 Lest the war of traffic
 Drown the voice of prayer:
 May our prayers, Lord, make us
 Ten times more aware
 That the world we banish
 Is our Christian care.
2. If our hearts are lifted
 Where devotion soars
 High above this hungry
 Suffering world of ours:
 Lest our hymns should drug us
 To forget its needs
 Forge our Christian worship
 Into Christian deeds.
3. Lest the gifts we offer—
 Money, talent, time—
 Serve to salve our conscience
 To our secret shame:
 Lord, reprove, inspire us
 By the Way you give;
 Teach us, dying Saviour
 How true Christians live."

The Gospel Hymns of Stephen Collins Foster

SAMUEL J. ROGAL

IN DECEMBER 1933, Josiah Kirby Lilly of Indianapolis, Indiana, published privately 1,000 sets of the *Foster Hall Reproductions of the Songs, Compositions, and Arrangements by Stephen Collins Foster*; the following year he distributed, gratis, these sets to various libraries throughout Britain and the United States. Each set contains 319 reproductions: two hundred discovered Foster songs and compositions, in addition to known arrangements of Foster's own work and his arrangements of the works of others. Mr. Lilly's ambitious and philanthropic project cast new light on several aspects of the song writer's career; in regard to Foster's hymns, the *Reproductions* remains perhaps the only means by which one may study that area of Fosteriana. Essentially, the gospel hymns of Stephen Foster were published originally in four collections—copies and editions of which are practically unavailable today. A search for these hymns in the most recent hymnals and gospel song books will yield nothing.

The Foster Hall project contains the twenty-six gospel hymns listed below; Foster wrote the words and music for eleven of these, while the remainder comprises his music set to the words of others:

I. Words and Music by Foster

A. *Waters' Golden Harp for Sunday Schools*, ed. Horace Waters. New York, 1863.

- “Bury me in the morning, mother”
- “The angels are singing unto me”
- “Give us this day our daily bread”
- “Leave me with my mother”
- “Seek and ye shall find”
- “Tears bring thoughts of Heaven”
- “We'll all meet our Saviour”

B. *The Athenaeum Collection of Hymns and Tunes for Church and Sunday School*, ed. Horace Waters. New York, 1863.

- “We'll tune our hearts”
- “While we work for the Lord”
- “Tell me of the angels, mother”

Professor Rogal is a member of the Department of English at the State University College, Oswego, New York.

C. *Heavenly Echoes. A New Collection of Hymns and Tunes for Sunday Schools and Social Meetings*, ed. Horace Waters. New York, 1867.

“Praise the Lord”

II. Music by Foster (author follows title)

A. *The Anniversary and Sunday School Music Book*, ed. Horace Waters. New York, 1859.

“Sorrow shall come again no more” (Rev. W. Kenney)

B. *Waters' Golden Harp*

“He leadeth me beside still waters” (W. R.)

“The beautiful shore” (Mrs. O. S. Matteson)

“Oh! 'tis glorious” (Rev. Edwin H. Nevin)

“There is a land of love” (Mrs. M. A. Kidder)

“We'll still keep marching on” (Mrs. M. A. Kidder)

C. *Athenaeum Collection*

“Don't be idle” (Mrs. M. A. Kidder)

“Choral Harp” (William Ross Wallace)

“The bright hills of glory” (Mrs. M. A. Kidder)

“Over the river” (H. C.)

“The pure, the bright, the beautiful” (Charles Dickens)

“Music everywhere, that's why I love it so” (Mrs. M. A. Kidder)

“Stand up for the truth” (J. C.)

“What shall the harvest be?” (Emily Sullivan Oakey)

D. *Heavenly Echoes*

“What does every good child say?” (A Friend)

Horace Waters, the publisher and compiler of these hymn books, came to New York in 1849 as an agent for a Boston piano manufacturer. Intensely religious and an ardent anti-slaver, Waters was one of the original members of the Prohibition Party.¹ However, his relationship with Foster appears to have been limited to that between writer and publisher. In 1858 Waters began to publish hymn books—or, more accurately, Sunday school song books. According to Louis Fitzgerald Benson

... the long series of Sunday school song books of George F. Root, William B. Bradbury, Asa Hull, Horace Waters, Silas J. Vail, Robert Lowry, William G. Fischer and others, beginning in the late [eighteen] forties and extending forward unbrokenly, demand recognition for the part played by their fresh songs and contagious melodies in developing a taste in the young for the lighter type of religious song. They prepared the way; and as the Sunday school work mingled with that of

the [Young Men's Christian] Association, and of the Christian Commission during the [civil] war, to go forward in a broadening stream of evangelistic effort, these Sunday school books furnished the evangelists with the earliest examples of what are now known as Gospel Hymns.²

In addition to the four collections cited in the preceding list of Foster hymns, Waters compiled and published *The Sabbath School Bell* (1858), *Day School Bell* (1861), *Waters' Choral Harp* (1863), and *Zion's Refreshing Showers* (1867). In all, Stephen Foster published forty-seven songs (including the hymns) with Horace Waters.

Of the eleven persons (including the anonymous "friend" and the untraceable "H. C." "J. C." and "W. R.") whose verses Foster set to music, only three deserve mention for their contributions to gospel hymnody in America during the middle of the nineteenth century. Mrs. Mary Ann Kidder (1819-1905) collaborated with Ira David Sankey in writing for his gospel hymnals and with Dwight Lyman Moody in his hymnals for the Y.M.C.A. movement—in which her work was primarily published. The most noted of her more than one thousand hymns include "Is my name written there?" "We shall sleep, but not forever," and "Lord, I care not for riches."³ Emily Sullivan Oakey (1829-1883), who spent practically her entire adult life as an English teacher at Albany (New York) Female Academy, is known for her verse, "Sowing the seed by the daylight fair" (music by Philip Bliss).⁴ Reverend Edwin Henry Nevin (1814-1889) authored, among others, "Come up hither, come away," "Happy, Saviour, would I be," "O heaven, sweet heaven," "Live on the field of battle," "I have read a world of beauty," and "Mount up on high! as if on eagle's wings."⁵ Whether Foster shared contacts with these writers is difficult to determine; his principal biographers fail to include them in their discussions.

The hymn authored by Charles Dickens—which Foster (or Waters) entitled "The Pure, the Bright, the Beautiful"—merits independent discussion because (1) it is one of the few easily accessible examples of Dickens' verse, and (2) Foster (or, again, perhaps Waters) failed to credit the novelist for his composition. In *The Athenaeum Collection*, the work appears only as having been "Composed by Stephen C. Foster"; in reality, Foster set Dickens' poem "Things That Never Die" (with slight changes) to his own melody. Here is the original Dickens text (with the *Athenaeum* changes in brackets):

The pure, the bright, the beautiful
That stirred our hearts in youth,
The impulses [impulse] to [a] wordless prayer,

THE HYMN

The streams [dreams] of love and truth,
 The longing [longings] after something lost,
 The spirit's yearning cry,
 The striving after [Revivings of our] better hopes—
 These things can never die.

The timid hand stretched forth to aid
 A brother in his need;
 A [The] kindly word in grief's dark hour
 That proves a friend indeed;
 The plea for mercy softly breathed,
 When justice threatens high,
 The sorrow of a contrite heart—
 These things shall [can] never die.

Let nothing pass, for every hand
 Must find some work to do,
 Lose not a chance to waken love—
 Be firm, and just, and true.
 So shall a light that cannot fade
 Beam on thee from on high,
 And angel voices say to thee—
 "These things shall never die."

Interestingly enough, the *Foster Hall Reproductions* assigns the hymn to an anonymous author; apparently, the Foster Hall staff neglected to consult so elementary a reference as *Granger's Index to Poetry*—where title, first line, and author are listed.

Another interesting aspect to the study of these hymns—although not unique, considering the number of songs Foster composed—is that four of the gospel hymns bear the same tunes as other of Foster's "popular songs": Mrs. Kidder's "Music everywhere, that's why I love it so" ("Jenny's Coming o'er the Green"—1860) and "There is a land of love" ("Why Have My Loved Ones Gone"—1861); Reverend Kenney's "Sorrow shall come no more" ("Hard Times Come Again No More"—1855); and the composer's own "Praise the Lord" ("Willie's Gone to Heaven"—1863). According to a niece, in her history of the Foster family, "It seemed as though the work of producing both words and music had become [in early 1863] an effort for Stephen Foster although his own verses always suited his melodies far better than anyone else's."⁶

Foster's overall contribution to American gospel hymnody is, at best, difficult to assess. His older brother Henry wrote that Stephen Foster "was a firm believere in the gospel of Christ. & ever had an abiding confidence in his mercy."⁷ This appears to have been the sum

total of the composer's overt religious activities. One may easily conclude, therefore, that his gospel hymns represent one of the more ironic chapters in the history of religious song. Most of these works appeared in 1863, Foster's most prolific year as a composer—forty-seven songs, including gospel hymns. But 1863 was also the year of Foster's deepest plunge into the valley of intemperance. Thus, the forty-seven songs—and the hymns—were hacked out in rapid order to provide their composer with enough funds to quench his thirst. In addition, these hymns were purchased by a publisher (Horace Waters) who represented a militant Prohibitionist organization! Nevertheless—whatever Foster's motives and circumstances—his gospel hymns coincide nicely with the growing evangelical movement in American hymnody during and immediately following the civil war. Essentially, these gospel hymns help to identify the complete appeal of Stephen Collins Foster: a skilled craftsman with the ability to recognize the predominant tastes within the spirit of his own times and to provide—with his music—an expression for people's secular and religious enthusiasm.

NOTES

¹ John Tasker Howard, *Stephen Foster, America's Troubadour* (New York, 1934), pp. 328-329.

² Louis Fitzgerald Benson, *The English Hymn: Its Development and Use in Worship* (Richmond, Va., 1962), p. 484.

³ *A Dictionary of Hymnology*, ed. John Julian, II (New York, 1957), 1659.

⁴ Julian, II, 1553.

⁵ Julian, I, 799.

⁶ Evelyn Foster Mornweck, *Chronicles of Stephen Foster's Family*, II (Pittsburgh, 1944), 554.

⁷ Letter from Henry B. Foster to Mrs. Susan G. Beach, January 23, 1864; quoted in Howard, p. 339.

Fanny Crosby and William H. Doane Have Had Their Day

PAUL E. ELBIN

CHURCHES OF THE LATE TWENTIETH CENTURY are in desperate need of hymns that express the moods of our times as the "hymns" of Fanny Crosby and William H. Doane spoke for the faith of a century ago. Our troubled generation requires, as various writers of hymns for the Jewish Temple expressed it many centuries ago, "a new song" for new times.

I propose that the raptured souls of Fanny Crosby, William H. Doane and their nineteenth century associates be permitted to "find rest beyond the river" and that we discover authentic music of aspiration for our generation.

Though the twenty-first century looms not far away, the nineteenth century church is still far too dominant over the twentieth century church. Education, science, literature, art, entertainment, transportation have all changed with the times, and unless churches recognize that they must produce "a new song" for a new period of human experience, they must expect to be overturned or ignored. A period of drastic change is truthfully upon our religious institutions, but you would not know it from a perusal of most hymnals.

Church's Influence

The post-World War II religious boom is obviously over. Churches are being abandoned by many present and potential clergy and laymen. Within every communion there is profound division affecting the very nature and function of the church. The battle is heavy between those who view the church mainly as a baptizing, marrying, comforting and burying organization and those who view it as being primarily the channel of God's power to blast prejudice, hatred, injustice, and oppression from the earth.

Dr. Paul E. Elbin has been president of West Liberty State College, Wheeling, West Va., for the past 34 years. He is an ordained minister of the United Presbyterian Church, U.S.A., and has served three terms as dean of the Wheeling Chapter, American Guild of Organists. This article is adapted from a sermon titled "Sing a New Song" given by Dr. Elbin at a festival service held in Wheeling, West Va., during the 1969 Ohio Valley Regional Convention of the A.G.O. It is used here by permission of Music—the A.G.O. Magazine.

Storms of Change

The storms of change are most violent in the Roman Catholic Church because this church is the oldest of the Christian tradition, the most blessed (or cursed) by tradition, and therefore most resistant to change. But Protestants are foolish if they react to Catholic revolution with self-righteous smugness. As America becomes more and more urban, more and more people, especially in the big cities, are turning their backs upon churches as antiquated, irrelevant, even somewhat amusing.

Try to find hymns that speak to our frustrations and our hopes—hymns as meaningful, for example, as “We Shall Overcome.” Hymns of contemporary appeal are found in every major hymnal, to be sure, but they are scarce and there is resistance to their use by long-established congregational hymn habits.

Choosing A Hymn

Why does the alert leader of worship experience such difficulty in choosing hymns? The reason lies in a two-fold limitation: (1) what the congregation “knows” and (2) what the hymnal contains. The latter is usually more of a problem than the former. What is wrong with too many of the hymns at our disposal?

Avoidance of God's call to “dirty” duty—in poverty areas, ghettos, slums, nursing homes, far-away places. Duty is too generalized, too vague.

Concentration on the “I”—not the “We” or “Us.” Salvation may begin with “sinners such as I,” but it quickly moves into the arena of our common humanity.

Undue emphasis on the end of life. Is the following actually a subtle invitation to commit suicide?

“Soon the delightful day will come
When my dear Lord will bring me home.”

Royal terms for God more appropriate for the age of kings than for this democratic era. “O worship the King all glorious above” was a normal analogy until recent years, but the long age of kings has ended and we are rediscovering that Jesus did not choose “King” as his favorite term for God.

Misplaced emphasis on the trinity not in keeping either with the New Testament or with modern religious thought. One can remain a trinitarian in terms of intelligent theology without having to refer to God constantly as a Trinity.

“God in three Persons, blessed Trinity.”

THE HYMN

Acceptance of angel in a manner confusing to modern people.
Does anyone in the congregation understand the poetry of this hymn?

"Angel voices, ever singing,
Round thy throne of light,
Angel harps, forever ringing,
Rest not day nor night."

Offensive imagery. There may be sound theology in this old hymn, but is the gruesome image necessary?

"There is a fountain filled with blood,
Drawn from Emanuel's veins."

Cheap musical idiom. The range is wide—from "I Love to Tell the Story" to "O Could I Speak Thy Matchless Worth," which Lowell Mason degraded from Mozart.

Doggerel verse. How do you rhyme this quatrain?

"He died that we might be forgiven,
He died to make us good,
That we might go at last to heaven,
Saved by his precious blood."

Hymns That Will Live

It is easy to protest too much, for in every hymnal there are marriages of words and music that warrant repeated use. For example, what better definition of aspiration may be found than the words written by the English poet, James Montgomery, in 1818 and retained, fortunately, in succeeding editions of most hymnals?

"Prayer is the soul's sincere desire,
Unuttered or expressed;
The motion of a hidden fire
That trembles in the breast."

Set to a traditional English melody by Ralph Vaughan-Williams is this stirring verse of Henry Hallam Tweedy, another example of acceptable hymnody:

"Eternal God, whose power upholds
Both flower and flaming star,
To whom there is no here nor there,
No time, no near nor far,
No alien race, no foreign shore,
No child unsought, unknown:
O send us forth, Thy prophets true,
To make all lands Thine own!"

In 1911 a New York pastor, Dr. William Pierson Merrill, penned these lasting lines:

“Rise up, O men of God!
The church for you doth wait,
Her strength unequal to her task;
Rise up, and make her great!”

In 1930 another inspired New York minister, Dr. Harry Emerson Fosdick, was moved to write this prayer of universal appeal for which John Hughes had the needed melody:

“Cure Thy children’s warring madness,
Bend our pride to thy control;
Shame our wanton, selfish gladness,
Rich in things and poor in soul.
Grant us wisdom, grant us courage,
Lest we miss thy Kingdom’s goal.”

Folk-Rock and Jazz

Controversy over recent innovations in religious music is more likely to concern folk-rock and jazz styles than the now-traditional modern harmonic style of Sowerby and other contemporary composers. A news item in *The New York Times* describes the scene: “A ‘hootenany mass’ was celebrated by a Graymoor friar. This music of the mass consisted of folk-rock and jazz hymns written by Jim Scannell and performed by his band, called the Holy Spirit Band, and the congregation.”

A writer in *Music* for December 1968 makes this devastating judgment: “Historians and sociologists cannot but be aware that the worst kind of pseudo-popular ‘commercial’ music is threatening to invade the Mass. Guitar, rock ‘n roll, and jazz Masses do not represent the *actuosa participatio* envisaged by the (Vatican) Council. The music not only lacks the devotional quality but also the particular grace of art, because it gives us in the raw those cultural traits that were not influenced by Christian ethics.”

But let us not attempt to deny the validity of the folk idiom as one form of contemporary religious expression. As the guitar-playing senior said at Amherst’s 1968 commencement, the seniors chose “a medium that is our own to express our feelings.”

19th Century Gospel Songs

It is my belief that current religious music in folk-rock style is generally superior to the cheap nineteenth century gospel songs that were inspired by the sentimental ballads of that day. The simplicity

and honesty of many folk-derived religious compositions surely make them more acceptable to men of good taste and religious devotion than the erotic "In the Garden" and similar musical aberrations of the past.

Guitar and Human Experience

While the humble guitar is unlikely to replace the majestic king of instruments, we might recall at this moment in the ever-changing history of musical styles the honored place of the guitar in human experience. It has served as an outlet for the sincere feelings of countless ordinary people as well as interpreter of exalted classical music—even the music of Johann Sebastian Bach. To accept the guitar does not require that we reject Gregorian chant, Palestrina, Bach, nor even Mendelssohn.

Cultural Levels Vary

Always we have to recognize the varying cultural levels of our congregations. The worshiper whose concept of high musical art is the Lawrence Welk Show is not likely to respond to Bach or Sowerby. Duke Ellington said—and he is right: "I believe that no matter what the skill of a drummer or saxophonist, if this is the thing he does best, and he offers it sincerely from the heart in, or as an accompaniment of his worship, then it will not be unacceptable because of the instrument upon which he makes his demonstration, be it pipe or tomtom."

Benjamin Jacob and the Surrey Chapel

J. VINCENT HIGGINSON

IN 1793 the Surrey Chapel was opened in London and soon became one of the better known places of worship in the city. Several circumstances combined to make the chapel famous and perpetuate its name in the history of hymnody. The more important of these were its ministers, but particularly the first, the Rev. Rowland Hill; an early organist, Benjamin Jacob; and the spirited congregational singing of psalmody. The chapel deserves attention at this time since 1969 marks the 150 anniversary of the publication of the most important of its three hymn books, *National Psalmody* in which Benjamin Jacob shared as composer and editor.

Rowland Hill (1774-1833), a close friend and follower of Wesley, was refused ordination for some years because of his liberal views, but he was finally ordained as a minister of the Church of England by Dr. Willis, Bishop of Bath and Wells, 1773. Although he continued as an itinerant preacher, he remained a member of the Church of England. At the same time Hill continued his efforts to better the social conditions particular to the era. Around 1780, Hill decided to establish a chapel as a permanent place for his ministry. To further this project, a group of his friends met at the Falcon Tavern in Aldersgate Street, to consider plans for the proposed chapel. To meet their needs they decided that a place between Blackfriars Road and the St. George obelisk would be best. After the first meeting the committee was enlarged to fifteen members. They finally approved Rowland Hill as "director of the pulpit as long as he should preach according to the Church of England, and should not give the pulpit to anyone who was known to preach otherwise."

The first stone for the new chapel was laid June 24, 1782. It was hoped that the chapel might be opened on Easter, 1783, but there were unforeseen delays and the opening had to be delayed to June 8. On that day the chapel was filled to capacity and during the course of the service some one shouted that the floor was caving in. Although this proved to be a false alarm, a number of people were hurt in the rush for the exits, but fortunately no one was killed. As was customary at the time, there was no organ in the chapel, but after the first decade Rowland Hill took a bold step and installed an organ to aid the congregational singing, and to add solemnity to the services. Hill was severely criticized for this innovation but as he often said he didn't believe that "the devil should have all the tunes." The

criticism soon dwindled for the congregation became proud of their instrument, which at the time was one of the larger ones in the city. It was built by Thomas Eliot and was small by present day standards. The specifications show 1081 pipes in all with 810 for the Great, 259 for the Swell and 12 for the Pedal (*sic*).

The opening concert was played by Thomas S. Dupuis, organist at the Chapel Royal. As was the common practice, auditions were held to select an organist for the chapel. Among the contestants were John Immynes and Samuel Sebastian Wesley. Immynes was named for the position but there seems to have been some influence to turn the decision in his favor. Immynes died the following year and Benjamin Jacob (1778-1829), although only sixteen, was appointed his successor.

Benjamin Jacob had a superior musical talent. At eight he was taught to play the harpsichord and organ by William Shrubsole the composer of *MILES LANE*. When Jacob was ten he was the organist at the Salem chapel in Soho, and a few years later Jacob made the connection that has served to make his name known to posterity. As a chorister at the Handel Commemoration, 1791, Jacob came to the attention of Rowland Hill, and as a result he became organist after Immynes' death. Jacob's keen sense of pitch brought him a closer connection with Handel for he was chosen to tune the master's harpsichord.

Organ Concerts

The Surrey Chapel organ drew many people to the chapel and its availability furthered a series of concerts unique in that day. Both Samuel Sebastian Wesley and William Crotch served as deputies for Jacob and Jacob's friendship with Wesley originated the historic series of concerts in 1808 and 1809. Wesley's interest in the compositions of the long forgotten Johann Sebastian Bach was awakened by his contact with Frederick Horn, a German musician who came to London in 1782. Wesley shared his enthusiasm with Jacob and together they planned a series of concerts at the chapel to revive a knowledge of the masterly music of the "Old Whig." These concerts proved more than a novelty for some three thousand are said to have attended at times. Yet they were not concerts in the ordinary sense, for they seemed to be held for the enjoyment of the performers themselves. They took place late in the morning and lasted for three or four hours. Possibly the most exceptional concert was that in which Salomon played the violin concerto. Wesley could not contain his joy as further insight brought greater knowledge of Bach's genius. He had

to tell somebody and Wesley took the rather unusual method of writing his "discoveries" in a series of letters to Jacob. Later these letters were published and are still available.

One cannot be sure that the relations of Jacob with the authorities of the chapel were fully pleasant during the period of the Bach concerts. One of the letters of Wesley to Jacob in 1808 seems to infer that Jacob considered leaving the chapel. Wesley hints at this when he says, "I'd rather be your joint organist than your successor," and he continues, "we may live for some years to be mutually serviceable." Unfortunately Jacob's letters, if any to Wesley, have not survived and one can only conjecture what was the real situation. Whatever the difficulty it was resolved for Jacob continued at the chapel for many years.

While the organ aided the congregational singing, there was other less churchly uses. Jacob seems to be one of the early ones who delighted listeners in the use of the organ to imitate a "storm." In later years when the people spoke of "Old Jacob" this oddity was not forgotten. The use of the trumpet to sound the vibrant notes at the climax of the improvisation was frequently recalled.

Hymn Books of the Chapel

In 1790 Hill prepared a collection of hymns for his Sunday school classes which numbered about 3,000 pupils, but in this Jacob had no part. Hill sent the manuscript to Cowper asking him to look it over and make any changes he desired. In the published copy Hill gives Cowper credit, but belittled the contribution in noting that the changes were insignificant. In any case, Hill adds "they were strictly attended to."

A *Collection of Hymn Tunes* for the use of the chapel was published in 1800, and for this collection Jacob took care of the music. One of the texts of Rowland Hill, "When Jesus first at heaven's command," gained some popularity during the period of the Napoleonic wars. At the close of a sermon preached by Hill at a service for a regiment of volunteers who were leaving for France, the text was sung to the tune RULE BRITANNIA. The text began,

When Jesus first at heaven's command,
Descended from his azure throne,
Attending angels joined the praise
Who claimed the kingdom for his own.

Refrain:

Hail Immanuel! Immanuel we'll adore,
And sound his fame from shore to shore.

The most important hymn collection used in the chapel services was *National Psalmody*, 1819, of which we commemorate the 150th year of its publication. The preface points out that the tunes are in the same style of the old church melodies and stresses that they are suited to the words. It was the original tunes for the texts that led one critic to say that *National Psalmody* was one of the worthy antecedents of *Hymns Ancient and Modern*. Among the composers listed were Jacob with twelve tunes: Novello and Horsely each contributed six. Among the others were Webbe, Arnold, and Dupuis.

The title page is impressive and highly decorated with “spencerian” flourishes gives a rather complete description. Omitting the dedication it reads in part,

A Collection of Tunes/With Appropriate Symphonies/Set to a Course of Psalms selected from the New Version/by/The Rev. J. T. Barrett, D.D./for the Service of the/United Church of England and Ireland/Applicable to the proper/Lessons, Epistle and Gospels,/The Music Harmonized, Arranged/and Adapted by/B. Jacob.

In the only copy of *National Psalmody* we were able to locate, the next line comes as a surprise since Jacob is given as organist at St. John’s Church, Waterloo Road. Pencilled in by some one whose initials are A.E. is the date 1819. This copy is evidently a later edition of *National Psalmody*, not the first.

Jacob’s Last Years

About 1825 a disagreement arose between Jacob and Hill. The trouble seems to have been caused by Jacob’s acceptance of the position of organist at St. John’s Church, presuming that he might be permitted to preside at the Surrey Chapel on alternate Sundays. This was unacceptable to Hill; and David Heward, a pupil of Jacob was named organist at the chapel. In 1825 Jacob played at the last of the annual concerts for the alms houses, one of Rowland Hill’s prime charities, and shortly afterwards they parted company. In the following years nothing is mentioned of an effort to heal the breach. Jacob was a consumptive and a few years before his death in 1829, Jacob called for Hill, and there was a reconciliation. Rowland Hill died a few years later, 1833, and was buried beneath the pulpit of the chapel.

Later reprints of the hymn books used in the chapel have a number of references to congregational singing. A 1830 edition points out that there was no choir monopoly and “All that can, feel it their duty to stand up that they may praise God with all their power, both heart and voice.” An 1847 reprint, the 8th edition after a reference to the familiarity of the congregation with the tunes adds, “Nothing can be

more imposing than the union of nearly three thousand voices rapturously and harmoniously singing the praises of their Saviour and God; and for many years it has been to strangers one of the charms of the Surrey Chapel and its regular attendants, a tie not easily broken."

Changing conditions caused the chapel to close in 1877 and in time the building was converted into a movie house. The chapel was replaced by a new edifice, Christ Church, in Westminster Road. While *National Psalmody* is a factor perpetuating the name of the Surrey Chapel, one must not overlook that its fame also rests on its part in the revival of Bach's music. In this fortunate and historic revival as well as in its hymnody, Jacob shared in the joy and glory.

Man's Yearning for Freedom

(A hymn festival with a reader)

HELEN E. PFATTEICHER

Reader: Man stood at the beginning of time yearning for freedom. Day followed day in which he spent hours in search of food. Night followed night in which he had to defend himself in the midst of his attempted rest, for beasts too needed food and searched for it through the hours of darkness. Man and beast, both caught in the need to provide for themselves in the predicaments of want and plenty.

As man developed he began to realize that there were different ways of gaining freedom. As he was made of body, mind, and soul, so real freedom meant freedom in all of these areas. Some sought it by trying to become stronger than everybody else. Some sought it by trying to be more clever, and others by trying to be more good.

Abraham made a step toward freedom when he went out from Ur in search of a new land. He was a nomad, but he traveled by faith, firmly believing that God was leading him. He and his family longed for a home, but everywhere they went they found people there before them with whom they did not get along. Finally they reached Palestine, subdued the people already there, and the land was theirs. But there was no freedom. They were jealous of one another and the brothers of Joseph sold him into slavery. But the one sold into slavery prospered, while those responsible suffered. Famine brought them near starvation and under the domination of those who could supply food, and all of the Hebrews became slaves of the Egyptians.

The author is editor of the Journal of Church Music, and a member of the Executive Committee of the Hymn Society of America.

HYMN—Through the night of doubt and sorrow

Reader: God led the Israelites out of the land of Egypt, and after many years of hardship, warfare, and wanderings, they came to the land of Canaan and organized the Kingdom of Israel which prospered under the rule of their kings, Saul, David, and Solomon. But the life of the Hebrews declined as they took on themselves the ways of the people around them. Prophets called them to free themselves from their weaknesses. Their neglect of God could only make them lose more and more of their freedom. Still a remnant yearned for peace and freedom for all peoples. But the kingdom split in two and the Hebrews were again taken captive into Babylon.

HYMN—Guide me, O thou great Jehovah

Reader: In the sufferings of the captivity many of the Jews turned back to God. They saw that the things the prophets had said were true. The yearning for freedom swelled.

Scripture—Isaiah 40:1-2, 27-30; 52:1-9; 65:17-25

HYMN—Judge eternal, throned in splendor

Reader: When Jesus was born the Jews were a subject people of the Roman Empire. They were in their own land, but the rulers were the Romans. Those of their number who held positions of importance were largely opportunists, thinking their freedom was bound up with serving Rome. Rebellion was in the hearts of other Jews and flared into violence when their people were touched by the Roman occupation. Others in their yearning looked for a Messiah who would fulfill the things the prophets had told them. God had made a covenant with his people and there were those who, as they yearned, knew that he would keep his covenant if they were faithful. And God sent his Son, but so many did not know him because he was born of a poor Jewish girl and lived his life in quiet self-giving.

HYMNS—Come, thou long expected Jesus

 Ah, holy Jesus, how hast thou offended
 The strife is o'er

Reader: Jesus brought freedom such as man has never known to all who received him. Man's spirit could now be free whether he was under the domination of a foreign power or his own people. Jesus also came to bring freedom from all kinds of oppression, but because

man is free to choose good or evil, the world was not suddenly changed with the coming of our Lord. But his kingdom was begun.

HYMN—Thy Kingdom come, O Lord (or)
Hail to the Lord's anointed (or)
Watchman, tell us of the night

Reader: St. Paul found freedom in Christ Jesus and traveled preaching this freedom. "Where the spirit of the Lord is, there is liberty," he wrote to the Corinthians. (II Cor. 3:17)

Years passed, and in every age and every land man's longing for freedom grew. St. Paul, St. Augustine, and a long line of others found freedom in Christ, but longed for it for others as well.

Yearning for freedom, Martin Luther spoke out, claiming for every man freedom of faith and conscience. "A Christian man is a perfectly free lord of all," he said. At the same time, "A Christian man is a perfectly dutiful servant of all." In his *Treatise on Christian Liberty* Luther said that one thing alone is necessary for the Christian and for liberty, and that is the Gospel of Christ. Jesus said "I am the resurrection and the life. . . . If you abide in my word, then you are truly my disciples; and you shall know the truth, and the truth shall set you free. . . . If the Son shall make you free, you shall be free indeed."

HYMN—Lord, keep us steadfast in thy word

Reader: Through the years many men and women lived and died that others might be free. Freedom in some areas of American life has been difficult to achieve. This land to which many came to be free to live as they believed God wanted them to live did not solve the problem of how to gain freedom for all. Indians, who were the first Americans, were placed on reservations. Negroes, who came as indentured servants or as slaves, could not change their status by hard work over an agreed period of time, as could members of the white race who came to America as indentured servants.

Many longed for a better life for themselves and their children. There were some whose intense longing and keen minds made it possible for them to break the shackles which bound them and grow into extraordinary men and women.

John Russwurm graduated from Bowdoin College in Brunswick, Maine, in 1826, and with Samuel Cornish founded the first Negro newspaper, "Freedom's Journal."

Frederick Douglass was born into slavery, but his longing and

his keen mind led him to learn all that he could from his masters and escape to the north. He made speeches throughout New England and the neighboring states against slavery. In order to refute the attacks on his sincerity by anti-slavery forces, Douglass wrote the story of his life, even naming his masters. His longing for freedom for all was greater than his fear of losing his own. He published an anti-slavery newspaper and after the Civil War held positions of trust in the government.

Harriet Tubman longed for freedom for all so much that she returned to slave states again and again and led some 300 Negroes north. She was the best known conductor on the Underground Railway.

The close of the Civil War and the thirteenth amendment of the Constitution seemed to answer the longings of a people, but it was soon found that while there were freed men, federal and state laws differed and freedom for all was still to be won.

HYMN—Nobody knows de trouble I see (or)
Art thou weary (or)
If thou but suffer God to guide thee

Reader: Longings for freedom and learning spread, and often led to frustration.

Booker T. Washington was born in 1858. His yearnings led him to work hard in order to get an education and give his life for the education of others. As principal of Tuskegee Institute he traveled and lectured to gain support for the school. One of his stories was about a small craft lost at sea. As days passed their supply of water was exhausted. Throats were parched and men were almost dying of thirst. A passing ship finally came close enough to hear the men's calls, "Water! Let us have water!" The answer came back, "Put down your bucket where you are." Thinking they were being ridiculed, for the salt water of the ocean would only increase their thirst, they called again, "Water! Please let us have water!" The reply came back as before, "Let down your bucket where you are!" In desperation one of the crew lowered a bucket and it came up full of fresh, clear water, for they were in the gulf stream.

HYMN—Out of the depths

Reader: George Washington Carver yearned to help the poor farmers in the south to make better use of the soil. He wanted to know everything about the soil and all growing things. He said God

told him that he wanted to know too much. So he telescoped his study and research. He studied the peanut and found over 300 uses for it. He studied the sweet potato and found many ways in which this could help the farmer. He was able to help those around him to improve the soil and grow healthy crops by making use of the simplest things that were at hand. So his yearning and his acting upon it brought freedom to George Washington Carver.

There are different kinds of rights involved in freedom: the right to be, the right to say, and the right to do. The right to be belongs to all men and cannot be taken away. Man can think what he chooses. When it comes to freedom of speech there are some limitations, because this touches others. We want freedom of speech, but if we are to have it we must allow others to have it also. Those who disagree with us have the same right and we need to hear what they have to say in order to be responsive and understand the rights of others. The right to do touches the lives of others still more, and so can be severely limited if it interferes with others' right to be whatever they want to be.

We yearn for freedom and to this yearning there are no limits. And the yearning grows and produces great men and women who want freedom for all so much that they voluntarily live under restraint in order to work for freedom for others. Jane Addams went to the slums of Chicago and helped the people among whom she lived to build better lives. Kagawa lived among the poor in Japan and told and showed them God's love. Albert Schweitzer went to Africa to bring healing to others who had been long neglected.

God raised up a leader in our day—a man who had a dream that all men might be free, which he wanted to share with everyone. "Just as the prophets of the eighth century B.C. left their villages and carried their 'thus saith the Lord' far beyond the boundaries of their home towns, and just as the Apostle Paul left his village of Tarsus and carried the gospel of Jesus Christ to the far corners of the Greco-Roman world, so am I compelled to carry the gospel of freedom beyond my home town. Like Paul, I must respond to the Macedonian call for aid. . . . We will reach the goal of freedom all over the nation because the goal of America is freedom." So wrote Martin Luther King.

HYMN—Prayer for Freedom (from Trinity Presbyterian Church,
Atlanta, Ga.) or
God of a universe within whose bounds

Reader: The story of the man of good-will is the story of a long journey toward freedom. Freedom is gained by giving, not demand-

ing. Such giving may require the giving of our utmost, even our life. Jesus died rather than yield to the forces of evil. This is the kind of giving that brings freedom and life to all whose lives it touches. This is freedom of the spirit which no man can take away—freedom which brings joy and a willingness to put limits on our own freedom that others may be free.

HYMN—Lord, whose love through humble service (or)
 Eternal God, whose power upholds (or)
 God or a universe within whose bounds (or)
 Hope of the world

Said in 1886

In 1886, the Rev. Sabine Baring-Gould, author of "Onward, Christian Soldiers," and other popular hymns, wrote (in part) in the *Literary Churchman*, of London, England:

"We think the clergy make as great a mistake in confining the hymnody in church to A. and M. or the S. P. C. K. hymnal, as they do when they exclude extemporary addresses. We must not be too stiff. The Church must unbend; her services must be made more popular—never with loss of reverence, but reverence is not lost, when simplicity takes the place of what is stilted and unintelligible. A. and M. and other hymnals have done much for us, but we must not stand at that point. We must try to bring the Festivals still more home to our people. We should not be content with Christmas Carols, we should use Carols for all the seasons. The country people have no quarrel with the food the Church offers them, but they do not like the cooking. The meat is excellent, but it is too leathery in the way it is served. The bane of the Church of England has been her stiffness. She is infinitely the most formal of Churches; and it is this stiffness, this formality, which the poor dislike. They are not at ease in her courts, no more than they would be at a dinner party at the squire's.

"Surely we cannot go wrong in acting like the great Head of the Church, Who came down to the people and taught them by the most familiar and simple parables and likenesses. And one of the most attractive modes of coming down to them now is by the use of Carols, not out of Church in wind and rain and frost and snow, but within the Church, in the midst of light and warmth and colour."

Book Reviews

Contemporary Worship. 1. Hymns. Prepared by the Inter-Lutheran Commission on Worship for Provisional Use. Lutheran Church in America, Synod of Evangelical Lutheran Churches, The American Lutheran Church, The Evangelical Lutheran Churches of Canada, The Lutheran Church—Missouri Synod. Published by Augsburg Publishing House, Board of Publication, Lutheran Church in America, and Concordia Publishing House, 1969. 21 hymns. 50 cents.

For the first time the Lutheran churches of North America have published a cooperative hymn collection. It is expected that it will be followed by other collections of materials for use in contemporary worship. The preface states: "Ultimately, the commission expects to produce a new, common liturgy and hymnal for the churches. It is concerned that the richness of the tradition be retained; at the same time it seeks to enhance and enliven that tradition with lively speech and songs for the church of the future."

The present collection speaks to the needs of our day more than many hymnals. Six of the hymns are prayers containing confession and repentance, petitions for Christian unity, for growth, for the spirit and courage to help the needy, and for homes. Two are praise hymns. Two combine praise and prayer for guidance in helping to build a better world. Four are statements of unity in faith and action. Three are Christmas hymns. One is an Easter hymn. Two are Communion hymns.

Nineteen have words from the twentieth century. One is from the nineteenth century. One is from the sixteenth century.

The first hymn is "O Jesus Christ, to Thee May Hymns Be Rising," by Bradford Gray Webster, first published by the Hymn Society of America in *Five City Hymns* in 1954. Also included is "O God of Every Nation," by William Watkins Reid, Jr., published by the Hymn Society in *Twelve World Order Hymns* in 1958.

Hymns of all types are here: "We Are One in the Spirit," by Peter Scholtes and "All You People, Clap Your Hands," by Ray Repp; "Our Father, Whose Creative Will," by W. H. Auden, which uses phrases such as "the actually deficient in the justly actual," and "for thy goodness even sin is valid as a sign." This hardly seems to be the language of our day, and it leaves the reader or singer pondering the meaning. Perhaps this is the purpose for its inclusion.

More meaningful is "God Made All Mankind Brothers," adapted to a song by Tom Glazer, by Joel Lundeen. The words were on a record by Peter, Paul, and Mary. "Earth and All Stars," by Herbert Brokerling gathers up much of today's world to sing to the Lord: Wind and rain, trumpet and pipes, engines and steel, classrooms and labs, knowledge and truth sing to the Lord a new song.

"God Who Stretched the Spanned Heavens," by Catherine C. Arnott, contains wonderful thoughts of man's place in today's world, as it speaks of our sharing inventive powers with God, and prays that the great Creator teach us what we yet

may be, and lead us until our work is one with his.

Regarding the music: Nineteen of the hymns have music written in the twentieth century. Four are modern arrangements of hymns from *Southern Harmony*. One is an arrangement of a tune from the Genevan Psalter (Bonne secours). One is an arrangement of a tune by Melchoir Vulpius (Das neugeborne kindlein). One is an arrangement of a popular Welsh tune (Rhosymedre). Five of the hymns have two tunes.

The tunes are by some of our best present day composers of church music; among them: Ludwig Lenel, Leland Sateren, Jan Bender, David N. Johnson, Daniel Moe, Dale Wood, Carl Schalk, and Gerhard Cartford.

Some of the settings are quite traditional. Others have a lively, modern sound. Some are easy to sing. Others will find larger use by choirs than by the "average" congregation. Many of the hymns might well be introduced to the congregation by having the choir first sing them as anthems.

Which of these hymns will live and which will serve a temporary usefulness only time will tell. The texts are more outgoing, more concerned with social issues and building a better world here and now, than are the texts in many hymnals.

Information about authors, composers, words, and tunes, is brought together at the back of the collection. This makes it much less easy to use than if the information were on the same page as the hymn to which it refers. The student of hymnody, at least, will want to bring together the hymn and the information about it. Since the volume is small, this can

be done the first evening you get the collection. Then it will be an interesting and useful addition to your hymn library.

Helen E. Pfatteicher

Thomas Weelkes—A Biographical and Critical Study, by David Brown. New York, 1969: Frederic A. Praeger; 223 pages, \$13.50

Thomas Weelkes (1575-1623) "One of the boldest and most original of the Elizabethan madrigal composers," is also one of the least-known and least-remembered creative musicians of that English Renaissance. David Brown, of the music faculty of Southampton University, England, has conducted wide research in the life and musical works of Thomas Weelkes and bids fair to rescue him from the oblivion that has overtaken some others among his contemporaries. In addition to some newly-found biographical notes, the author analyzes Weelkes' music—not only the fine madrigals but the impressive anthems and church services which 250 years ago were widely used in British churches.

Hymnic News

The Rev. Donald H. Postema, of the Christian Reformed Church, whose ministry is largely among young people in Ann Arbor, Michigan, where he is campus minister, does not look askance at the use of contemporary language and music in the worship of God as do some of his brother clergymen. Writing in *The Banner* he says:

"I have been among people who

are excited about God's Word and action in the world and in their lives. In Jesus Christ He is present to them in a real way. He has put a *new* song in their mouths (Psalm 40:3), and it comes out *folk* song. This is one of the new hymns:

"Allelu! Allelu! Everybody sing
Allelu!

For the Lord has risen it is true:
Everybody sing Allelu!"

"That's the refrain. Here are the
verses (each line ends with an Allelu
or Alleluia):

"God said He would send his Son,
And salvation would be won.

"Christ was born in Bethlehem,
So that man would live again.

"Thirty years He walked the land,
To all in need He lent his hand.

"On the hardwood of the cross
He suffered and He died for us.

"On the third day He did rise,
Now He lives no more to die.

"Now we too can live anew,
Live in him need all we do.

"The words express the timeless
Christian message—punctuated by
shouts of 'Alleluia!' But the music is
contemporary—this is a folk hymn.
Along with jazz, rock, and other
contemporary musical styles, folk
music is making its way in individual
and communal worship.

"Many people are bothered by this
trend in church music. They view
these musical idioms as rude intruders
in the sanctuary. 'How can
such music ever be used to praise
the Lord?' is their question. My
impression is that many people think
that the Lord would be rather unhappy
if such a trend would really

catch on in his church; that such
music, even with religious words
in the setting of worship, would
irritate the Lord; that his musical
taste goes to Bach, Mozart, and
eighteenth and nineteenth century
hymns only. I wonder how our God
reacts when Dave Brubeck's orato-
rio is performed, or when Duke
Ellington plays for worship, or
when folk hymns are sung in praise
to him. I wonder!"

Dr. Lee H. Bristol, Jr., retiring
president of Westminster Choir Col-
lege, Princeton, N. J. has been made
a Fellow of the Royal School of
Church Music. The presentation of
the diploma, the highest the Royal
School can give, was made by the
Lord Bishop of Ely, chairman of the
institution, at Bullows Wood in
Chislehurst. This is believed to be
only the third time such an award
has been made to an American. In
recognition of eight years of service
as president of Westminster, Dr.
Bristol was awarded an honorary
Doctorate of Fine Arts by the board
of trustees of the College. Under
Dr. Bristol's leadership, Westmins-
ter Choir College was accorded full
accreditation by the Middle State
Association of College and Sec-
ondary Schools. He had led the college
in a two million dollar capital funds
program, had seen two new build-
ings erected and augmented the cur-
riculum, and had added notable fac-
ulty members.

Errata. The composer of the music
for "O God, Send Men" (October
issue of *The Hymn*, page 113) is

Wilbur Held—not William Held as given. Dr. Held is head of the organ and music area of Ohio State University's School of Music. In the same composition, the alto notes missing in the fourth measure are the half notes E and D.

Edgerton Grant, a life member of the Hymn Society of America, and a former Democratic municipal chairman of Watchung, New Jersey, died on November 1, at the age of 38 years, following a long illness. Mr. Grant was born in Watchung, and was a graduate of Haverford College, with graduate studies at New York University. He was an engineer, and vice-president of Watchung Chemical Engine Company. He was active in the Wilson Memorial Church, Watchung, and in various charitable and civic bodies in the community. He wrote a number of hymns and poems, first, used in his church. Two of his hymns, "Upon the rock of faith" and "O Lord, we see thy glory", were written as "youth hymns" in early searches of the Hymn Society of America.

The Rev. Dr. John W. Shackford, for many years a leader in Christian education in the Methodist Church, and a hymn writer whose compositions have found place in several recent hymnals, died in Newport News, Virginia, on October 15. He was 91 years of age. He was a member of the Hymn Society of America which published three of his hymns: "O Master Teacher of Mankind," "O Thou Who Art the Shepherd," and "O Thou Who Art Eternal Truth."

Dr. Shackford, a native of Virginia, was ordained a minister in the Methodist Episcopal Church, South in 1897. After serving several pastorates in Virginia he became superintendent of the leadership and teacher training department of the Sunday School Board of the Methodist Episcopal Church, South in 1915. From 1922 until 1930 he was general secretary of the Sunday School Board. After 1930 he served pastorates in North Carolina, South Carolina and Virginia. He was the author of several books. Two of them were: *Education in the Christian Religion* (1931) and *Jesus and Social Redemption* (1940).

The United Church of Christ now has a standing hymnal committee that is seeking from many sources new hymns and new tunes for the "new day" and the "new mood" in church life. "From the poet's point of view, the field to be plowed is limitless. . . . From the composer's point of view, too, almost unlimited creative freedom is envisioned," says the committee.

The committee lists three areas of hymns that seem especially to need new texts and new musical compositions:

(a) *The Christian Church: Its Faith and Rites*

1) A hymn on the unity of all mankind under God; reflections on race, religion, and nation, emphasizing the centripetal forces in world Christianity.

2) A hymn endeavoring to express yet harmonize the tension between the institutional and the prophetic church.

3) A hymn expressing the Christian eschatological hope more corporately than individually, both in realized and futuristic aspects, and in terms faithful to the Scriptures yet speaking to contemporary life.

4) Various hymns restating the kerygma (the core of the Christian proclamation) or its parts in contemporary terms and imagery.

5) Out of the rich exegetical and historical studies of Christian worship and sacraments, and reflecting the new demands and opportunities of our own times, hymns on the following:

- a) baptism, emphasizing the corporate responsibility of the congregation as well as of the parents in the nurture of the child;
- b) confirmation, emphasizing the enlistment of the confirmed in the church's mission;
- c) communion, emphasizing Christ's self-giving to all men, and our responsibility to all, if we are to have solidarity with Him.

(b) *Modern Man and God*

1) A "Grand Inquisitor" hymn: Jesus comes incognito to our world.

2) A hymn that claims the city, though of man's building, as the arena of God's activity and of Christian discipleship.

3) A hymn to peace, with confession of our own national crimes against humanity.

4) Hymns of confession which speak to such "modern" sins as the

rape of nature (cf. (c)5, below), corrupting of youth, cult of pleasure, non-involvement, suborning of society and social institutions, etc.

5) A hymn that, in assessing modern man's "coming of age," denies the intrinsic uniqueness of the modern age, and emphasizes our solidarity with the past.

(c) *The World and its Use*

1) A hymn expressing God's presence at once in the infinitesimal and the infinite; celebrating the divine aspect of scientific discovery.

2) A hymn setting forth the tension between free inquiry vs. limits of human capacity (Creator/creature: Romans ch. 1 in contemporary dress).

3) A hymn that explodes the modern myth of human self-sufficiency and control over nature, and asserts anew man's utter dependence upon God.

4) A hymn setting forth the co-creatorship of man with God. (This is made particularly necessary by man's growing ability to manipulate his ecology and biology.)

5) A hymn expressing a "theology of the use of nature."

Correspondence concerning this "search" for hymns and tunes should be sent to either: Dr. Ford Lewis Battles, Pittsburgh Theological Seminary, 616 North Highland Avenue, Pittsburgh, Pa. 15206; or to Mr. David L. Thorbrun, North Park College, 5125 North Spaulding Avenue, Chicago, Ill. 60625.

THE HYMN
ONE HUNDRED NINETY NEW HYMNS

One hundred ninety new hymns on various subjects have been obtained and published by the Hymn Society during its lifetime. Most of these have been published in the last two decades. Copies are available from the Hymn Society, Room 242 at 475 Riverside Drive, New York, N. Y. 10027.

1928—Airman's hymn—“God of the shining hosts that range on high”
1929—Missionary hymn—“Eternal God whose power upholds”
1942—Three hymns of Christian faith—
 “Thou Father of us all”
 “Come thou my light that I may see”
 “O thou the way eternal”
1945—Twelve new hymns of Christian Patriotism
1952—Ten new hymns on the Bible
1954—Five new hymns on the City
1954—Eleven Ecumenical hymns
1955—Five new hymns for youth by youth
1955—Fourteen new Rural hymns
1956—Two more new hymns for youth by youth
1956—A new hymn on the home
1957—Three more new hymns for youth by youth
1958—Four more new hymns for youth by youth
1958—Twelve new World Order hymns
1959—One more new hymn for youth by youth
1959—Fifteen new hymns on Christian Education
1961—Ten new Stewardship hymns.
1961—Thirteen new Marriage and Family Life hymns
1961—Seven new Social Welfare hymns
1962—“Declare, O heavens, the Lord of space”
1962—“Great Ruler over time and space”
1965—Twelve new hymns for children
1966—Ten new hymns on the Ministry
1966—Fifteen new Bible hymns
1968—Twelve new Lord's Day hymns
1969—Nine new hymns on “The Mission of the Church”